

# "This place is every place." Writing as through the expectation and experience of the suspension in Hilton François Bon Fire

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## Abstract

*This article focuses on the poetics of place in hotel François Bon. The analysis of the novel. The Burning of the Hilton allows us to understand how, far from being just a place to standardize and slowness, the hotel is spread with the author as a site for a total of a bygone time, the resistance of space clichés literary industry as well as an area of potential emergence of stories. In The Burning of the Hilton and devises a literary reflection on the mechanics, on the conditions and places of writing on the development history of the banal and the possibility of a no territory novel, cobbled discrete matter of those places that are all places: book fairs, waiting rooms and stations, generic hotels, etc. and if the very possibility of writing born in these gaps that create differentiation, waiting and boredom? Behind a serial,*

**Keywords:** *conferences, research, modénité.*

As a result of the slowdown of the national question in 1980, Quebec literature testifies to the rise of migrant writing, and called the poet Robert Berrouet Oriol in 1986. Note written as Québécoise The (1983) Régine Robin, How to Make Love to a Negro without tiring (1985) Dany Laferrière, the memory of water (1992) and Chen Ying mirrors Pavilion (1995) Sergio Kokis which all suggest a renovation making literary aesthetic break with tradition, infusing new issues: migration, exile, debates about identity and

otherness in Quebec, to mention only the most pregnant. Robert Dion, in 1997, notes that "Quebec literature allows [then] impregnated by global movements, in particular by the thought of postmodernism - a deterritorialized and dehistoricized thought, suitable for all hybridizations" (p 189) .. Even if a certain saturation of the category is felt by the 2000s, some writers still resonate with its literary themes that marked the end of the last century. Kim Thuy, through its Vietnamese-pen, reflects the persistence of these questions in writing Quebec, although it remains relevant. ru (2009) Man (2013) and sixth (2016) and to express all three problems that de-regulation of the post-national context and their propensity to mutual cultural

influence. In these novels now describe as postexiliques<sup>1</sup> to "describe the unique aspect of stories that are no longer constrained by traditional forms of" (Harel shift, 2005, p.20), Kim Thuy offers a new hybrid poetic in Quebec where 'another has always been multiple. In this article, I will be examining the importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus,

The importance of linguistic clues.

Pierre Nepveu noticed in 1988 in the ecology of the real, the migrant Quebec imagery itself as "a trace universe of concrete actions" (p. 202). The plurality of migrant identity gush test very tear-off material in the literature. Their expression is then plays in particular circumstances, and through the tensions, paradoxes, limits "(p. 202) While it is very different in their stories, novels

Kim Thuy are the discovery of a caesura geographical area before, that of diaspora Vietnamese in Quebec. ru grabs the story - you could almost believe autobiographical - Nguyễn an Tinh, a Granby Vietnamese in retrospect raises his gaze on his personal history, which inevitably part of the collective history of the boat people flying in 1970 MAN a bit ' the distances from this traumatic experience saying sentimental relationship, but also the hybrid process of acculturation of Vietnamese arrived to adulthood in Quebec after a childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager exiled, She surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters,

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"In-between" incurable, I write only of a place, that of the "between" in-between, the inter-ocean-between-

languages, between the two ideologies "(p. 29).

The period between the two languages, hybrid and plural language system is an important sign of topical tearing Kim Thuy. The mother tongue, the Vietnamese here, gradually lost, and re-registration in another language system is done only partially. The characters of his novels remain permanently under French students in Quebec while sometimes polarizing relations with regret in Vietnamese: "I had to learn my mother tongue, I had given up too soon." (Ru, p. 88) The hybridity the language system is materialized in a nearly constant translation of expressions from the source language, often on the margins of the text. *ru* opens on a first occurrence of this phenomenon, in support of the dictionary: "In French, *ru* means" brook "and, figuratively" flow (tears, blood, Silver) "" (Historical Dictionary). In Vietnamese, *ru* means "lullaby", "rock". "(Ru, p. 7) He also takes the tension of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend a authentic contextualization in situ. Some specific cultural elements of the country are listed in their own language, accom-

panied by an equivalence in the host language, as *ao dai* (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator man brings elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, *ru* means" lullaby ", " rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend an authentic context in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as *ao dai* (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator as a man carries with elegance . Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, *ru* means" lullaby ", " rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not men-

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However, the translation process takes a few detours and sometimes deal with situations that present themselves as intractable. The multiple meanings of certain terms and areas creates problems that lead to question the narrator of man takes gladly. The Vietnamese GHE I can for example be translated as "cool mom 'or' mother mangy" (Man, p. 23), thereby

affecting more or less directly on the meaning and the idea that the reader is his stepmother. Obviously volunteer for learning a second language, the narrator is particularly interested in the etymological path of words, as long as they suggest some inconsistencies in a new look:

The transition from one system to another stumbles on the language features in which learning too formatted inconsistencies "between French and English, the false friends lay snares, and each time, I gave in." (Man, p. 123) the translation process then fight between two disparate linguistic operations and whose equivalences are necessarily approximate. The narrator recalls that "although the Vietnamese is written in his day, most of the words still bear traces of the ideograms original image" (VI, p. 30). He is interested in breaking the Chinese ideograms few pages later also - to join her husband stationed in Shanghai - analyzing derivatives and associations: (. VI, p 70)

The distance is also apparent through the lexical richness do not necessarily find a language to another. Ru The narrator believes that "the act of love is the translation from one language to another, must be learned" (ru, p. 104), the

steady recovery VI, which focuses on the plurality lexical verb "love" in Vietnamese: "love to madness, I love to be frozen as a tree, love until he lost consciousness, fatigue, abandonment of self" (vi p. 104). but positives - - The comic situations are multiplying, especially when he sees learning its limits with regard to the practice of the language: the idiomatic, for example, leads to occasional misunderstandings: "The first time I heard the expression Quebec" are you in my bubble " I thought my interlocutor told me his friendship for allowing me to be in her thoughts, on the inside, while he actually wanted me to let myself go. "(VI, p. 59) In Vietnam, the phonetic closeness of some terms and the importance of differentiation accents here and there to create dissonances that point in the narrative among the tourists traveling in Asia, as in the words "urinate" and "pepper" These two words differ only by an accent, an almost imperceptible tone for the untrained ear. A simple accent to a simple moment of happiness. "(Ru, p. 129) Although the translation is ambiguous, even in times gruesome, sometimes this process remains inert, as simply impossible. The original language reflects a first cultural reality, which it is located in a spatial or geographical context, but in the sixth, which is also found in the experience of

time - historical time - she is struggling to "the Vietnamese language I knew was marked by exile and frozen in an old reality, the one before the presence of the Soviet Union and close ties with Cuba, Bulgaria, Czechoslovakia, Romania ... "(vi p. 100-101), the narrator then there is the living testimony of a language and a frozen history and downtime when he left for the host countries. On the contrary, in language and cognitive process that characterizes the discovery of the host language, Kim Thuy combines the living language through recurring figures in *ru* and *MAN* would like allegories of language. These adjuvants, often elderly, language and are critical to the source of the French transmission narrators for these migrants. In *ru*, this is Mr. Minh, the owner of a Chinese restaurant in the Côte-des-Neiges, where the father of the narrator was working as a delivery man, who "overcame the desire to write" him (*ru*, p 97.):

He, who was not the sky that had saved was writing. He wrote several books during his years in re-education camp, and always on the single piece of paper that had a page on top of another, one chapter after another, a story without result [...] recited to me the words to the user dictionary: nummular, whining, quadrasonic, in extremis,



Sacculina, logarithmic, bleeding ... like a mantra, like a march towards the void. (Ru, p. 97)

The narrator tells of Man also has a neighbor who she calls "a living dictionary" (Man, p. 59)

The neighbors considered crazy, because he gave daily as jambosier, where recite French words and their definitions. His dictionary is held against him throughout his youth, he had been confiscated, but continued to turn the head [...] pages. Humer: suck the nose smell. Smelling the air. Humer wind. Humer fog. Humming the fruit! Hume! Jambose, also called the love apple in Guyana. Hume! (Man, p. 59)

The narrator is captured by language, that persists you well after the transition in the host countries.

Another major brand is well up in the poetic hybrid Kim Thuy through the culinary universe that inhabits it. Those who have studied the author's personal journey Quebec "rose-colored glasses" 2 remember his debut in his Ru Nam restaurant of Notre-Dame in Montreal, before the media success of his first novel ru. In his writings, the traditional dishes, either Vietnamese or not, is like a first cultural mediation between peoples, particularly present in the sixth.

The kitchen then erected in sharing the tradition for expatriate communities in Montreal celebrating the new year with the Association of Vietnamese women of Quebec Complexe Desjardins sell the "Rolls, stuffed ravioli, hot cakes, cassava cake" (I, p. 81) in the kiosks. Food is also l'chance for intergenerational transmission of files through the preparation of traditional dishes, "But the food has settled there, his mother and me, since I was the one who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) the food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a histor-

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I tried to take a few pieces of twenty years of the Vietnam behind the Iron Curtain dragging restaurants-tables. Opposite my hotel, there were several. One offered chopsticks liver sausage, other noodles sauteed and more, Tonkinese soups. I ended my day with this soup that nothing like cooked in Montreal, Los Angeles, Paris, Sydney and Saigon seemed. The hanoïenne version sold only with a few slices of beef bleeding, while I had always eaten this dish with a dozen ingredients, including tendons, stomach, hock, Thai basil, bean sprouts ... (I, p. 102)

More than a cultural, culinary takes the form of ru duties, in which the narrator intends to defend the memory of men imprisoned in diet re-education camps in 1970 and their wives, who brought them some food not knowing if they were alive: " in memory of these women, I prepare from time to time the browned meat to my son, to preserve, to repeat these gestures of love. "(Ru, p. 44) This tradition is broken by supplying the North American context, which marks only very rarely cultural transmission or a duty of memory. He The narrator is surprised "that he could not help noting with sadness that his American wife fed him mainly frozen foods" (VI, p. 124). Frozen plates, wide cells indefinitely, so are the symbol of an iden-

tity loss celebrated in the new continent of mass culture. This denial of otherness identity in foreign traditional dishes and leads some of the stars lie border from not declaring the food that lead - "I have nothing to eat" (VI, 124 p.) - confessing this fact some acculturation obscured by neglect of Vietnamese culinary practices. For a contiguous phenomenon, the report reflects the culinary alike cultural alterity that is synonymous with regular travel and discovery, symbolic minimum. In the sixth ever, examples of these are culinary flooding elsewhere. The father of the narrator, diplomat, returns from his travels unknown specialties in Vietnam: My father was reported discovery delights us also, from anise Flavigny foie gras, through melons sometimes available in some French restaurants in Saigon. "(VI, p. 42) This discovery of space foods creates a culinary mapping space, the place sometimes offering only reality that his food specialties. A few pages later, the food is associated with other inscribed cultural practices in space through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other inscribed cultural practices in space, through Tan,

a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other cultural practices inscribed in space, through Tan, a friend of the brothers of the narrator:

Tan introduced us to spaghetti carbonara, then with bacon and Parmesan. He sang songs in Italian Pavarotti and imitating. He showed La Dolce Vita and all other Marcello Mastroianni film. He showed to my mother and me paso doble, tango, cha-cha-cha. Black Magic Woman Santana still turning heads at the rhythm of "one, two, cha-cha-cha." (I, p. 84)

However, the food turns increasingly anchored in space and sometimes allows an escape, as it is fictitious. The brother of the narrator is so hired a Japanese restaurant where "there [is] guests traveling to Kobe" (VI, p. 51). Despite his Vietnamese origin, "his acrobatic movements agreement ingredients he [e] Japanese identity [...] and nouriss customers [ENT] their exotic dreams" (VI, p. 52). Yet the culinary draw a clear demarcation between the country of origin and the host country and a brand identity that renews the debate on diversity in Quebec: "It 'obvious that some

tastes are exclusive and draw a strong identity of the border."

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